COMIX WORLD 167. March 5, 1981, c Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: $10 for 48 in U.S. $14 for 24 airmail to Europe. Logo by Roldo. You can get Roldo and Bobby's MINDPHUCK for 50¢/stamp, 1232 Downing St., Wpg, Man., Canada R3E 2R7. This month's blockbuster of an underground is DR. WIRTHAMS C & S 5&6. It has Irons and Bissette covers. Art & writing by the following: Mark Burbey, Marc Hempel, John E. Sech, Robert T. L. Smith, Rich Larson, R. C. Harvey (see his bio on back of this issue of CW), Oisif Egaux, Will Meugniot, Eric Vincent, Jay Kinney, Greg Budgett, Gary Dumm, Michael T. Gilbert, Larry Rippee. All art on this page is c by the artists concerned. The book is $2.50pp from Clifford Neal, 378 Judson Ave., Mystic, Ct 06355. Neal accepts submissions, but you have to be a good anatomist and into the spirit of E-C* Grass Green has published some great minis--UNFOLD FUNNIES, LIFE WITH ELMO, & CARDBOARD COMIX 1. $3.50 for all 7 little books, POB 10083, Ft Wayne IND 46850.* Latest CW mini is BFD. 50¢ & stamp.* GAG is 50¢/stamp from Mike Prince 1502 Green Mountain Dr., Little Rock, AK 72211. -CLAY GEERDES

© 1980 BY GREG BUDGETT AND GARY DUMM

..LAST WE HEARD, GREGOR HAD ABANDONED THE BIG-TIME IN PURSUIT OF "FINE ART"...
TATTOOING
YOU MUST BE 21 TO OBTAIN OUR SERVICES
HOW YOU SPELLIN "CAROL"?

BEAU SANDY
BY ENIS R.H.
READY FOR SOAP
DID YOU HEAR THAT, BEAU? HE SAID "WILD BILL ELLIS"!
NONSENSE! ELLIS IS A MYTH— A FRAGMENT OF IMAGINATION— A VICIOUS RUMOR— A PASSING FANCY...
PARDON ME--HAVEN'T WE MET BEFORE? IN DOWNTOWN ATHENS? ROME? RANGOON? THE FRENCH UNDERGROUND?
IF YOU'RE REALLY WBE, YOU'LL BE ABLE TO SOLVE THIS SIMPLE NSCS CASE--SITUATION: BEAU SANDY IS DOWN HERE ON TAD TODAY IS HIS DAY OF ARRIVAL; DOES HE GET PER DIEM? HOW MUCH?
SIMPLICITY ITSELF, NONFAT...
...IT DEPENDS ON WHERE HE IS AT MIDNIGHT!
BASH
FRESH GUY, EH?
WHO WAS THAT GUY?
JUDGING FROM THE SIZE OF THE FAUX PAS, IT COULDN'T BE ANYONE BUT WILD BILL ELLIS HIMSELF--THE WORLD'S FOREMOST ENTREPRENEUR OF ERROR!
CONGRATULATIONS, WILD BILL --YOU PROVED YOU'RE REALLY YOU!
THEY TOLD ME IN NPG THERE'D BE DAYS LIKE THIS

Twenty years ago... Just about. In the fall of '59, I sold my first panel cartoon. To DUDE. I was living in New York at the time, and I made the rounds of the cartoon-buying mags once a week. On Wednesdays. One 'toon editor after another. After about 3-4 weeks of this, DUDE bought one. Then sold a couple to Humorama (which is, believe it or not, still in existance).

Just before Xmas that year, I began to feel that my time was drawing to a close: the Army, I was sure, was about to pounce. I'd had my four-year fling in college (University of Colorado), so it was time to do the next thing. I left New York and went to Denver, where I freelanced a bit but mostly lived hand-to-mouth out of a $10-a-week hotel room on Court Place, just next door to one of the two strip joints in Denver. A friend of mine had just tried to avoid the Army by enlisting in the Navy; he failed to get in because he was blind in one eye (the Army took 'im, though). He told me about OCS, and it seemed to me that if a person had to do a stint, he ought to do it for the highest pay he could wrangle. So I tried enlisting in the Navy's OCS program. I don't see too good either but was accepted for the supply corps. OCS at Newport graduated officers into supply corps school only twice a year, and I'd just missed the fall class, so I had to wait around until June. I left Denver and did my waiting in Kansas City, where I lived with my folks, did some freelance commercial art, and started substitute teaching.

From 1960 until 1964 or so, I was in the Navy. Six months in Athens, Georgia, at the supply corps school; the rest of the time aboard the carrier Saratoga. In both places, I drew cartoons. Edited the base newspaper in Athens and drew a comic strip. Aboard ship, drew another comic strip for the ship's paper/magazine.

When I got out, I tried to sell a comic strip. Stayed with my folks again, lived off my Navy savings, and drew up presentation books to sell a strip. Did some substitute teaching again and decided to try for a Master's at NYU that summer. Took my strips along but didn't sell any, so that fall, I started teaching English in highschool. Stayed at that until about 1969, when I had a falling out with the establishment over my union activity (was president of the local--and wrote and edited the union's monthly newsletter).

Somewhere along the line, I'd made the acquaintance of one of the headquarters staff of the English teachers' association, and just about the time I ran out of work in Kansas City, he invited me to join the headquarters staff. Which I did. Still here. I'm the convention manager.

In 1977, I thought I'd try my hand at gag cartooning again, so I re-entered the racket. Sold my first cartoon to DUGENT. How about that?

Apart from the cartooning I did in the Navy, I did very little drawing between '59 and '77.

While I was doing the strip for the base newspaper in Athens, I got to know the printer. (I always get to know the printer, having earned my first wages in a print shop.) When I left, I prevailed on him to print up a pamphlet of reprints of the strip, laced with running commentary that I supplied. Since you may have seen the world from the same porthole perspective (was it the Navy?), I'm enclosing a copy of the thing here --for your possible amusement. I hoped to use it to help me sell a comic strip, but I never used it at all.

In answer to some of your questions (and feel free to pass as much of this along as you like), I use ideas supplied by gagwriters mostly. Thinking up the gags was always the hardest part, so now I've left myself the fun part: drawing. (I noodl up a few gags myself--all of KITTY LITTER, for example, and the other stuff I've sent you; but most of the toons I peddle through the mails are drawn from gags supplied by a dozen or so writers.) Gagwriters send gags on 3x5 slips of paper; I keep the ones I like. If a cartoon using one of their gags sells, the gagwriter gets 25%. Otherwise, no money changes hands.

I submit batches of 10-20 cartoons at a time. When a batch starts out, it has 15-20 cartoons in it. If I'm lucky and sell some, the number drops. When I have fewer than 8 toons in a batch, I put the batch aside to let another bunch of left-overs catch up to it; then I put 'em all together for circulation to a few more mags.

Like most freelancers, I start a new batch off at the highest paying market for that slant cartoon; work down until I get to the lowest paying. Among girlie mags, PLAYBOY pays highest (supposedly $350 or so for a black-and-white; upwards of $1,300 for a full-page color); SEX TO SEXTY pays the lowest I know of ($5; hardly worth sending toons there, but if you sell a couple, it helps pay postage).

Biggest beef: most mags don't pay tooners until the cartoons are published. That means you might wait a year or more after an editor has kept a cartoon before you see the money. They ought to pay on acceptance; that way, you know they'll use the cartoon. And, of course, you go to the bank sooner.

My method of drawing is somewhat unusual, I think. I don't "ink" a cartoon. I make a pencil tracing of my rough drawing onto tracing paper; then I make a photocopy of the pencil tracing using a Xerox machine. Presto: it's "inked" instantly. Saves a good deal of time, but more important: I have a master copy of the cartoon on file. Lots of girlie mag editors lose cartoons, I'm sorry to say; when this happens to me, I just pull my file copy "master" pencil tracing, Xerox it again, and I've instantly replaced the lost cartoons.

Photocopiers don't usually make good copies of solid blacks, so I fill those in with a brush later; then supply shading as required with a felt-tip pen. Other kinds of pens won't work as well: my "drawing paper" being ordinary Xerox copying paper, it's not designed for penwork. The paper is about 20# stock, though, and it will take watercolor or wash without any difficulty.

Full color cartoons I do in watercolor, working directly onto the 20# copying paper. It makes a flimsy "original" painting, to be sure, but it reproduces just fine. To dress it up a little for editors, I tape the cartoon to a stiffer piece of paper, cover it with a tissue, and then tape on a "cover"; makes a nice looking package and protects the artwork too.

From my method of production, it's doubtless evident that my "originals" are all 8½x11-inch items. When I get an occasional illustration job, I sometimes can't fit the drawing onto that size paper, so I do a "real" original--using bristol board, brush, pen, whatnot.

Doing a strip is a little different: I draw up one tier at a time, following the same pencil-to-xerox procedure; border lines and lettering and speech balloons I put in later. Each tier is then pasted onto stiffer board to make up a comic strip page like LEDA'S UGLY DUCK.

IN HIS OWN WORDS-----R. C. HARVEY

BEAU SANDY © R. C. HARVEY, 1981.